Chapter V

Conclusion
In the world English literature scenario and Indian English fiction, Amitav Ghosh holds a renowned place. Among the cosmopolitan Indian scholars, he has been identified as one of the new generation writers in English producing a modern fictitious career. Even Ghosh’s first two novels *The Circle of Reason* and *The Shadow Lines* place him as an endowed craftsman in the art of fiction. For him, the traditional forms of fiction writing in English are not a novel but by commencing a new tradition of fictional art. Ghosh’s fiction reveals the traditional and political borders, which divide the men and women. But, with relation to the modern angst of anthropologist, it cannot divide the memories of displaced and uprooted human beings. He is extensively moving during his early life and during his academic career from Bangladesh, Dhaka, Burma, India, U.K., Egypt and so evidently Ghosh’s characters are traveling from place to place across national boundaries. His novels offer a vibrant and ample picture of human life at many places, at many times.

The most existing issues such as modern man’s recurrent troubles of isolation, the search for liberty and existential disaster are dealt in Amitav Ghosh’s novels. He is in seek of silence, soothe and sanctuary though he is restive, itinerant and disconcerted. His sagacity of belonging is stunned and the ecstasy of freedom has vanished. Without concord and objective, life has become nonentity. Between the utterances and the globe, there is a vast gap. The trouble grounded by the hole and dearth and flawless calms powers Ghosh ability in his novels on the fatalities of history.
In the Western and Indian literature, from the time of archives, the history has understood as an interesting feature. In the Amitav Ghosh’s novels, the olden times interconnect with the personal life of the individuals’ and also pragmatism merges with vision. Ghosh scrutinize the outcrop of past in two ways as a predictable reading with divergence point of view and his choice to comprehend the history with tradition. When Ghosh describes the normal human being, he exposes the vast history than the country. If there is no history, Ghosh reimburse through chronicles of ache and anguish and also achieves and advantages of the small beings than a communal occasion that astonish on any person’s existence. During the revise of history, Ghosh engages with the re-reading of postcolonialism and the postmodern faith in complete irrelevance and eventual void of life on the world. A convergence of the past and approach of a being made explicit in his novels with the undocumented histories of ordinary people and the chronologically ordered histories of historical characters are subtly dovetailed into his novels. The strategy of subversion, a common feature of postcolonial histories, is visible in the novels of Ghosh.

In the novels of postcolonial writers, faultless interlacing of the past and creative writing, public actions and private exist finds a turn of phrase. After the strength is derived from political independence, the postcolonial authors, from the view of the colonized, instigated to delegitimize narration by rewriting it. Upamanyu Chatterjee’s *The English August: An Indian Story* (1988) is a complete exclusion of imperialist mechanism. A Western educated youth’s dilemma during colonialism and his sense of rootlessness are highlighted in the novel. To express the cultural distinctiveness of India, like Amitav Ghosh, Upamanyu Chatterjee too follows the trend set by Salman Rushie and decolonizes English language.
In 1981, the book of Rushdie’s *Midnight’s Children* fetched about impression of renovate and ovation among the reading public. English language is domesticated and decolonized in his novels. This novel encompasses all the major historical events of twentieth century India like the Jallian Walla Bagh massacre, language riots, Chinese aggression, Pakistan War, liberation of Bangladesh, the declaration of emergecy were elaborated in the pages of this novel. In the Western academic world, the readers were enthralled to see the simplicity and confidence with which an Indian handled an alien tongue. To witness the glorious position attributed to Rushdie, the Indian literary world was delighted while *Midnight’s Children* was awarded the prestigious Booker Prize in the same year of publication.

In 1995, Mukul Kesavan’s *Looking through Glass* depicts nourishment from India’s histoy. With the conscientious eyes of a historian, the partition and independence is narrated carefully along with the series of proceedings. The change of events, chapters and characters from *The Mahabharatha*, helps Shashi Tharoor’s *The Great Indian Novel*, published in 1993 to recap the political record of India. With a vast work of art, the novel draws a clear picture of the continuation of regal rule and the postcolonial rule in the Indian sub-continent till the declaration of emergency and it’s after effects. In the imaginary vision, the portrayal of complete India after independence and the mid-twentieth century Indian society in all its diversity was conveyed in Vikram Seth’s *A Suitable Boy*.

Throughout the postcolonial period, a study of the novels written in India divulges that many writers who tried to affirm themselves on the universal legendary scene were determined to rewrite the incomplete history. They delved into the perception of people whose worlds are overwhelmed by the aggression provoked by
the historical events like World Wars and partition. During such a crucial period, Amitav Ghosh echoes through the Indian literary scene with the unique and self-assured voice. For renovating history, thoughts, perception and awareness is required. The information that Ghosh has gathered through careful study and surveillance from history is supplemented by his natural approaching and the realistic details that he has collected. Ghosh as a spokesman of the common people brings to light the distress and delight, the pain and pleasure that they have undergone by giving power to fictional characters and thus tries to depict the brunt of great chronological events ahead their existence.

The successive increase in the diaspora that dispersed throughout the world, hostility and dislodgment and the postcolonial relocation during the post partition period are also focused in his works. In his novels, he intricate the redesigning histories of the South-East Asian countries like Burma, India and Malaya and in 1895 the ramifications of the British invasion of Burma to British India, the First and the Second World Wars, Burma’s attack by the Japanese, people’s experience on the sense of rootlessness, exodus and the ensuing identity crisis and hybridity in dialect, religion and culture in their colonial and postcolonial phase.

He has accorded global circulation through the variety of themes in his novels and the new features of his creative visualisation. The characters which follow different traditions and dialects hailing from miscellaneous socio-economic backgrounds and traditions populate his novels. Ghosh’s characters do not grasp to the specific cultural position, but move across the national boundaries around modern countries. With specific acuity to suit the specific thematic activity, Ghosh’s characters are created in the novels. The thematic supremacy is subordinated with the
development of characters. Though Ghosh’s anxiety with the middle class section of the society is relatively a small part of the society, perchance it is the most cognizant and crucial part of the people. His thematic anxiety is from his own homeland with the extreme religious conviction of fundamentalism, notion of liberty, riots and aggression, nationalism and meaning of the national boundaries from individual’s observation as well as national uniqueness of human being uprooted and expelled. Thus, he presents a minuscule world in his novels. He foregrounded many historical events like the Second World War and the broke out of post partition communal riots in certain parts of India and Pakistan, the Pakistan-Bangladesh division in his novels. Ghosh notices the pains and forfeits of human, their assessments and ordeals that are left unrecorded in history. Ghosh have obligated to trace out the missing links through these unfilled annulleds in history.

The problems of domicile and family and its stress, the need of the lack of restrictions of an individual are evoked in Ghosh’s novels. The experience of postcolonial immigration, estrangement and rootlessness, and probes deep in to the mind of people caught up in the whirlpool of partition are dealt in The Circle of Reason. The novel problematises the insecure life that the refugees live in the gulf countries and the humanity of autonomy and substance affluence in the contemporary existence. In The Shadow Lines, Ghosh introduces the fictional narrator as an unbiased historian who endeavors to present in record the repercussion of historical actions on the lives of common inhabitants. In The Glass Palace, the fictional characters are created with historical elements to fill in the gaps and maintains momentous of an alternate history to fulfil the target of framework. Through the voice of fictional characters in The Hungry Tide, Ghosh presages an awaiting universal
natural catastrophe and tries to suggest solutions for the problem. The protection of
the fauna and flora and the aquatic animals are the awful necessity of the day and it is
carefully researched and focused from the environmental and eco feminist perspective
in this novel. In a innovative, overwhelming details and gripping ways, some of the
concerns of his earlier novels re-examines in Sea of Poppies. Since ancient times,
amid the concerns, the persistent actions of all the inhabitants, trade, and domains
encompass the Indian Ocean and it is navigated. The stories of lives of human being
with minute influence enclosed next to the majestic narratives of the past provoke to
think the further habits of the times of yore, ethnicity and individuality. Another
astonish aspect of Sea of Poppies with the colourful characters is the clash and
mingling of languages. In each novel, Ghosh deals not with a single nation and the
life of its people, but with a multiplicity of nations and the lives of people who follow
numerous beliefs, customs, mores and dialects.

The study of the novels has revealed that once in South Asian continents and
territories, the human life flourished in harmony, despite cultural and religious
differences among the people. Ghosh does not theorize and project alternate ideal
system. Ghosh’s novels merely depict the lives of middle class families, their struggle
for existence and their efforts to achieve economic freedom. Simultaneously, Ghosh
projects the similar type of historical events where the similar type of families
struggle for existence. By focusing two elements of two parallel stories of human
lives, Ghosh’s novels divert and direct the readers’ as well as critics’ attention and
focus towards contemporary social political concern and also towards social
economical concern, not for the privileged class of the society but for the families
who shoulder the responsibility of spade work in the society. Thus, the family and
home have been projected in the novels by Ghosh in a detailed way. Apart from philosophical aspects of the novels, other varied function is to entertain and craft interest of the readers. The analysis of Ghosh’s novels reveals that ordinary reader seeking entertainment and intellectual reader seeking intellectual interpretations are imbued in the novels.

In his novels, he assumes the role of a spokesman for the common people and brings to light the agony and ecstasy, pain and pleasure that they have undergone through the voices of fictional characters and thus tries to depict the impact of great historical events upon their lives. The fictional world of Ghosh deals man’s most cherished dream of ‘home’ and freedom from economic constraints as well as man’s problem of existential challenges arising from demarcation and re-demarcation of national boundaries by the political ideology of fallacy in solving the problems of commmunal tensions.

The women characters in the novels are shown indispensable in the development of the novel concerned from thematic points of view. The women characters which are created in the novels depict the better qualities of human being. For example, In The Circle of Reason, Ghosh projects the woman character, Zindi, who is introduced as a young and beauty with powers to talk freely. Zindi’s power could bring together empty air and by talking of it, it gives a body. Tha’mma in the novel The Shadow Lines does not take help of her sister and works proudly as teacher to rear her children and to earn her living. She is resolute as well as attentive ever in her old age. The character Ila is painted and described as western young girl who does not wish to remain under control of family restraints and moves in the east and in the
west. Thus, Ghosh’s women characters struggling for better life are delineated in the Ghosh’s novels for upholding the thematic concern of the novel.

Ghosh for his interesting language and unique writing style has acknowledged awesome optimistic reviews. In the fictional works of Ghosh, Bakhtin’s theoretical concepts are used to read and analyze the text. In the modern literary depiction, the clever combination of the traditional mode of oral narration and the new generic multiplicity of polyphonic narration in Ghosh’s works remain unparalleled. The concepts of heteroglossia and polyphony incorporates the novels with a affluent plurality and assortment of voices into the body of the text to give a globalized colour to the cultural identity of postcolonial countries and every expression is entrenched with a set of social circumstances. Through this approach, Ghosh indirectly hints that in no way postcolonial countries are substandard to the colonizing West.

Ghosh’s all fictional works opens up with a polyphonic reading, a new perspective in literary criticism. Through the polyphonic narration, Ghosh allows to give liberty to his characters to articulate their individual world views and ideas. Ghosh allows the narration to colander through the perspective of different characters and narrators, contrasting the traditional novels in which authorial voice swayed highest, that hold an over all control of the characters in the novels. The authorial voice in Ghosh is heard only as that of an unbiased observer, at the same level with other narrators, neither sky-scraping nor stumpy but enjoying identical position.

In his novels, another perceptible element is that maintaining the best possible touch with the modern genuineness in all its open-endedness. Being the author of
polyphonic novel, Ghosh’s novels do not put a concluding episode at the end. As Bakhtin has suggested in *The Problems of Dostoevsky’s Poetics*:

The position excludes all one-sided or dogmatic seriousness and does not permit any single point of view, any single polar extreme of life or of thought, to be absolutized. All one-sided seriousness (of life and thought), all one-sided pathos is handed over to the heroes, but the author, who causes them all to collide in the "great dialogue" of the novel, leaves that dialogue open and puts no finalizing period at the end.

For the readers, the ideological stresses of life are left unanswered leaving many ways to understand the future in their own way. He depicts the characters be in motion and a study of Ghosh’s fiction discloses the connection between travel and fictional works. Ghosh’s life in various locations of the world and the world-wide travel from his childhood helped him to come into contact with different traditions and dialects. In his novels, many incidents of the refugees were expressed through the direct representation of his personal experiences. The constant place that runs through all the novels of Ghosh is Calcutta, a centre of his imaginative world like Madna in the novels of Upamanyu Chatterjee and Malgudi in the novels of R. K. Narayan.

India leads to an augment in the diaspora because of the frustrated hopes and aspirations of after war and partition. In Ghosh’s novels through the portrayal of migrants and orphans, the problems faced by the diaspora and the aesthetics of postcolonial relocation and resettlement are vividly evoked. Through his novels,
Ghosh reverberate the individual crisis, sense of isolation and dislocation felt by the emigrants, homelessness, rootlessness, cultural and linguistic amalgamation. They scrutinize from the viewpoint of the colonised historiography and tried to retrace and redefine history. All the migrant characters depicted in his novels helps to develop an intense longing to return to their cultural roots, to their home, their place of origin. In an interview, Ghosh has suggested that living in America has become amazingly distrustful and expressed his strong desire to return to India. Recently he has purchased many properties and is thinking of coming back to India. This revisit of resident is identified as the real life version of many of the stories he has already sketched in his fictional works.

The variety in speech types, languages and of individual voices was artistically organized by Ghosh in his novels. According to Bakhtin, Heteroglossia means social multiplicity of language of nature which is the crucial requirement of the novel as a genus. It is the domestic stratification of different catalogs within any single national language. With the fictional characters, Ghosh achieved the novelistic conversation is a profound interassortment of linguistic social registers in the novels. Each character contributes to the heteroglot variety of the novel by using a meticulous kind of language and by having a fastidious perspective on the world around them. New innovative style and linguistic experiments are some of the strategies employed by Ghosh in his novels. Ghosh’s characters accomplish with a different language, slang or personal peculiarity of utterance that adds to the variety of style which construct the whole novel’s style. The novels have nurtured the readers’ interest and thereby making the novel reading indispensable.
Some of the unique strategies which makes Amitav Ghosh’s fictional world unique are polyglossia, diglossia, heteroglossia which enable him to re-etch the cultural separateness of postcolonial societies. In all his novels, abundant voices or discussions appear and employ in dialogue with one another. The readers find expression in his polyphonic novels with this ideological ascendancy of different characters as well as disagreements in the society. To the authorial voice, neither the character nor the narrator is subordinated.

Ghosh is a mine of information of all sorts, scientific, political, historical, geographical and geological. All his fiction reads like an obvious explanation to carry all these manner of things that he knows about and cares for. The new trend in fiction is the technique of subsiding divisions between the personal and the communal. Ghosh obtains the help of this trend to generate international creative writing. Though India comprises and symbolizes various community, religion, belief and faith, the individual mode of narration by persons becomes the ordinary tool for him to act in response to the multiplicity and divergence in the state.

Postmodernism follows the ideas such as refusing borders among soaring and squatting forms of ability and inflexible sort of difference, giving emphasis to style, satire, and creation from a diverse range and good humor. The art of postmodernism gives a good turn to embarrassment, degeneration, concurrent and uncertainty to highlight the deformed and desophisticated subjects. Postmodern identity is frequently presented with doubtful scenarios under difficult choices at some level between several possible worlds. In fact, people are living in a post traditional world where changes are endemic and identity has become a real problem. The political identity, the social identity and the psychic identity of any individual are not separable. They
are not the concepts to be mediated in isolation because they act and react upon one another and capturing the constant flux of human identity. The consequences of postmodernism lead to the gradual erosion of traditional forms of life style, customs, beliefs and cherished assumptions across generations.

The fiction of postmodern writers in a wide variety examination is an excellent of the phenomena several times Thus by innovation in many forms in the novels, Ghosh has endeavored to make his novel worthy of catching the interest of the readers on national and international lands. Also, large and wide varied articles of critical appraisals of the novels by national and international critics in literary circle of global English literature are the substantiating reasons of Ghosh as literary statesman. The award of ‘Padma Shri’ on Ghosh by the Government of India is the proof of Ghosh as a great creative writer of our time. Amitav Ghosh’s creative output is spectacularly great and ample-sorting which provides immense scope in magical realism, polylingualism, foreshadowing and irony for further literary research.

Finally, the organization of information is concerned in postmodernism. In the contemporary world, all the informations are connected with knowledge, and were distinguished with sequence of events. The principle of the liberal arts education is that knowledge is good for individual’s own sake. In general, one can gain knowledge through education to be alive as learned and as skilled person. In the world of postmodernism, to become knowledgeable is purposeful not to be qualified with obsessions but, to use that knowledge. Knowledge is characterized not only by its value, but also it is spread, accumulated, and set in a different way in the postmodern society than the modern world. Amitav Ghosh, as a post modern writer proves this statement by the various phenomena of this research through his novels.